Klassiker der Gitarre

Studien- und Vortragsliteratur aus dem 18. und 19. Jahrhundert

Band 1 (Mittelstufe) Herausgegeben von Martin Rätz

Classics of the Guitar

Studies and performance material from the 18th and 19th centuries

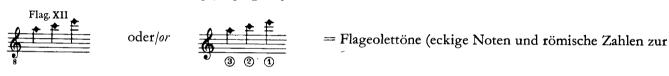
Book 1 (Intermediate stage) Edited by Martin Rätz

Zeichenerklärungen / Explanations of symbols

Linke Hand/Left hand

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freie Saite/open string
Zeigefinger/index finger
Mittelfinger/middle finger
Ringfinger/ring finger
kleiner Finger/little finger
Gleiten eines Fingers (Lagenwechsel)/finger slide (change of position)
oder/or <sup>1</sup>[= Barrée (Quergriff) mit dem 1. Finger/Barrée (transverse stopping) with the 1st finger
eschräges Barrée/oblique Barrée stopping
= e<sup>1</sup>-Saite/e<sup>1</sup> string
= h-Saite/b string
= g-Saite/g string
= d-Saite/A string
= A-Saite/A string
= E-Saite/E string
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Römische Zahlen bezeichnen die Lagen der linken Hand. | Roman figures signify the positions of the left hand. V. _ _ _ = Beibehalten einer Lage | keeping one position



Bundbezeichnung) klangrichtig | harmonics (diamond-shaped notes and roman numerals to show fret) as sounding

Rechte Hand/Right hand

p = Daumen (spanisch "pulgar")/thumb (Spanish "pulgar")

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i = Zeigefinger (,,indice")/index finger ("indice")

m = Mittelfinger (,,medio")/middle finger ("medio")

a = Ringfinger (,,anular")/ring finger ("anular")

oder/or = arpeggio (,,harfenartig" durchstreichen)/arpeggio (to play "in the manner of the harp")
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1) Artikulationsbögen, keine Bindungen / Slurs for articulation, not ties





1) Zwei Saiten mit dem Daumen anschlagen / strike 2 strings with the thumb











Rondo



































Andantino Fernando Carulli To the cresc. cresc.







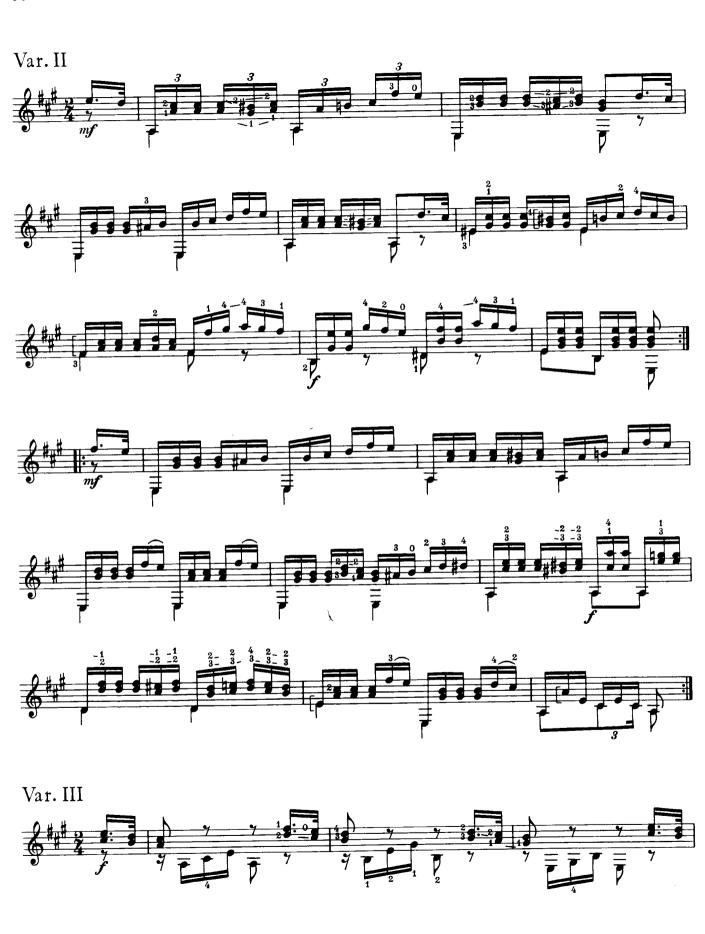


Andante grazioso

Fernando Carulli















Andante agitato

Fernando Carulli







Thema









Sonata Fernando Carulli Largo



Rondo









Capriccio Fernando Carulli











Sonate









Rondo









Sonate













Sonate Fernando Carulli Largo











Sonate













Rondo















Thema



Var. II









Var. VI

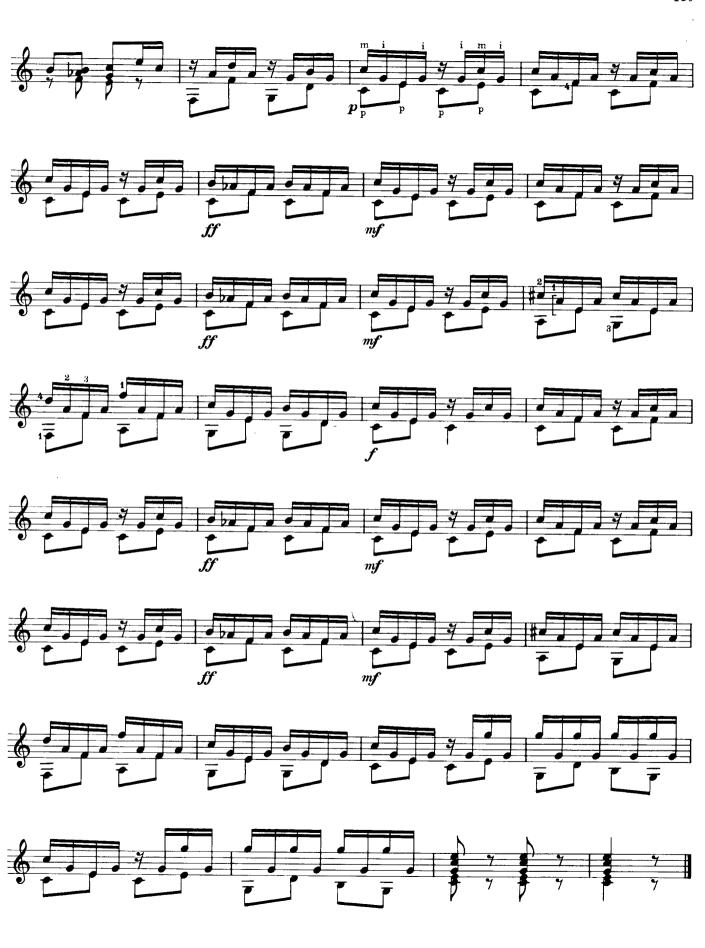








1) "Schwingungsbindungen": Erzeugen des angebundenen Tones durch Fingeraufschlag ohne Mitwirkung der rechten Hand I "Vibrating slurs": produce the slurred notes through striking with the fingers, without right hand assistance





Rondo























Rondo Francesco Molino



Sonate Francesco Molino Allegro







Rondo























1) "Doppelbindungen" gleichzeitig aufschlagen / "double slurs", to be struck simultaneously





135 Marsch Fernando Sor (March) aus op. 8









Mazurka

Fernando Sor



Etüde



Etüde Fernando Sor (Study) The state of the s Etüde

1) Bindung "schleifen" / slide

Fernando Sor



The composers

Simon Molitor

b. 1766 Neckarsulm, d. 1848 Vienna

The most important representative of the Viennese guitar school before Giuliani; learned piano and violin from his father; was a peripatetic virtuoso; student in composition of the Abbé Vogler in Vienna, 1796-97 orchestral director in Venice and later an official in Vienna; after his retirement in 1831 dedicated himself

Filippo Gragnani

b. 1767 Livorno, d. ?

Celebrated guitar player; pupil and friend of Carulli.

Leonhard de Call

b. 1768 (or 1769), d. 1815 Vienna

In his day a popular composer for the guitar; after a number of musical tours he settled in Vienna and published many compositions for guitar, chamber music with guitar, but also vocal pieces and male voice choruses.

Fernando Carulli

b. 1770 Naples, d. 1841 Paris

At first concentrated on playing the viloncello, but later transferred himself completely to the guitar; came to Paris in 1818 and became a darling of the drawing-room; wrote more than 360 works for and with the guitar; his Guitar Method was very famous.

Antonio Maria Nava

b.c. 1775 Milan, d. 1828 Milan

Singer and guitarist; author of the tutor "Nuovo metodo per Chitarra", and composed chamber music for guitar with other instruments and solo works for guitar.

antirely to music and research into musical history; he composed music for orchestra, concertos for violin and clarinet as well as sonatas for guitar and violin and guitar; he concerned himself with the guitar from c. 1799 when, jointly with Klingenbrunner, he published his "Essay, a complete and methodical introduction to guitar playing".

Francesco Molino

b.c. 1775 Florence, d. 1847 Paris

Violin and guitar virtuoso; lived for a long time in Spain, settled in Paris from where he made frequent recital tours; composed numerous works for guitar solo and chamber music works, as well as a concerto, and compiled a tutor ("Metodo completo").

Joseph Küffner

b. 1776 Würzburg, d. 1856 Würzburg

Was a court violinist in his native town; wrote many chamber music works as well as exercises, light music, and arrangements from operas for guitar.

Fernando Sor

b. 1775 Barcelona, d. 1839 Paris

Was taught music in a monastery; devoted himself especially to the guitar and wrote a large number of sonatas, studies, variations and divertissements for this instrument; composed as well operas and ballets but with little success; one of the most significant composers for the guitar.

Contents

Simon Molitor (1766–1848)	Varié in A major, from Op. 333 35
Sonata in A minor, Op.7 4	Alla polacca in A major
Filippo Gragnani (1767-?)	Minuet in E major, from Op.70 39
Sonatina in G major, from Op.6	Allegretto in D minor, from the Guitar Me-
Sonatina in D major, from Op.6	thod 40
Leonhard de Call (1768 or 69-1815)	Andante agitato in F major
Sonata in A minor 20	Sonata in D major 42
Sonatina in C major, Op. 22	Sonata in A major 48
Fernando Carulli (1770-1841)	Capriccio in C major 54
Andantino in A minor, from the Guitar Me-	Sonata in D major
thod 29	Sonata in C major 63
Andante in A minor, from the Guitar Method 30	Sonata in D major 68
Poco allegretto in G major	Sonata in A major 74
Andante grazioso in D major, from the Guitar	Sonata in A major, Op. 21, no.1 80
Method	Sonata in D major, Op. 21, no. 2 90
Antonio Maria Nava (1775–1828)	Sonatina in C major, from Op. 80 133
Fantasie in C major, Op. 14 100	Fernando Sor (1778–1839)
Francesco Molino (1775–1847)	March in C major, from Op. 8 135
Sonata in C major, from the Guitar Method. 104	Waltz in G major, from Op.8 136
Sonata in G major, from the Guitar Method. 108	Waltz in C major, from Op.8 136
Sonata in D major, from the Guitar Method. 112	Andantino in E major, Op. 32, no. 1 137
Rondo in A major, from Op.11 116	Waltz in E major, Op. 32, no. 2
Sonata in G major, Op.6, no.2	Mazurka in D major, Op. 32, no. 4 139
Sonata in C major, Op. 6, no. 3 125	Study in E minor, Op. 60, no. 16 140
Joseph Küffner (1776–1856)	Study in B minor, Op. 60, no. 20 141
Sonatina in G major, from Op. 80 132	Study in G major, Op. 16, no. 22 142
Andantino in C major, from Op. 80 133	